

John Griffiths, vihuela

7:30 pm, Thursday April 14, 2016

St. Stephen's Episcopal Church

Miami, Florida

Society for Seventeenth-Century Music Annual Conference

Vihuela hordinaria & guitarra española

16th and 17th-century music for vihuela and guitar

So old, so new

Fantasia 8

Fantasia 16

Fantasia 11

Luis Milán
(c.1500–c.1561)

Counterpoint to die for

Fantasia sobre un pleni de contrapunto

Soneto en el primer grado

Fantasia del author

Duo de Fuenllana

Enríquez de Valderrábano
(c.1500–c.1557)

Miguel de Fuenllana
(c.1500–1579)

Strumming my pain

Jácaras

Jácaras

Villanos

Folías

Folías

Antonio de Santa Cruz
(1561–1632)

Santiago de Murcia
(1673–1739)

Francisco Guerau
(1649–c.1720)

Gaspar Sanz
(1640–1710)

Winds of change

Tres diferencias sobre la pavana

Diferencias sobre folias

Diferencias sobre zarabanda

Valderrábano
Anon.

John Griffiths is a researcher of Renaissance music and culture, especially solo instrumental music from Spain and Italy. His research encompasses broad music-historical studies of renaissance culture that include pedagogy, organology, music printing, music in urban society, as well as more traditional areas of musical style analysis and criticism, although he is best known for his work on the Spanish vihuela and its music. He has doctoral degrees from Monash and Melbourne universities and currently is Professor of Music and Head of the Sir Zelman Cowen School of Music at Monash University, as well as honorary professor at the University of Melbourne (Languages and Linguistics), and an associate at the Centre d'Etudes Supérieures de la Renaissance in Tours. He has published extensively and has collaborated in music reference works including *The New Grove*, *MGG* and the *Diccionario de la música española e hispanoamericana*. Professional service roles have included a term as President of the Musicological Society of Australia (2007-2009), and Griffiths is currently head of the Arts section of the Australian Academy of the Humanities. He is an honorary life member of the Sociedad de la Vihuela in Spain, he was elected a Corresponding Member of the American Musicological Society in 2014, and was appointed an Officer of the Orden de Isabel la Católica for his contribution to Spanish culture in 1993.

Current projects include *An Encyclopaedia of Tablature, 1450-1750* and a comprehensive study of the vihuela and its much, as a complementary monograph and online database. Griffiths also performs on historical plucked instruments —lute, vihuela, and early guitars— and uses performance as something of a laboratory for his research. His recent performance research has focussed on redefining the modern sound of the vihuela, through historically informed changes to the construction and stringing of the instrument, and in investigating the continuity between the vihuela and the baroque guitar.